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"BEHIND THE SCENES WITH AMERICA'S OUTSTANDING PROFESSIONALS"



"THE MEETING"

BY REVINGTON ARTHUR

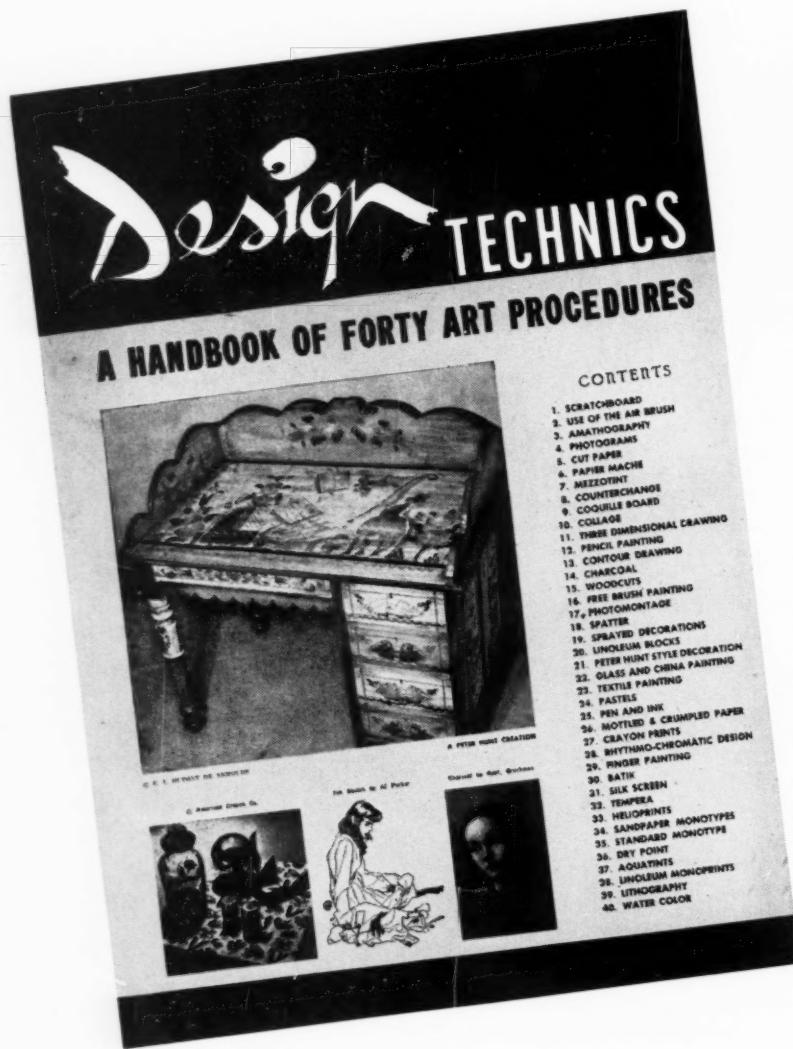
THIS ISSUE

HOW TO PAINT ON CHINA . . . WILLIAM ZORACH, SCULPTOR
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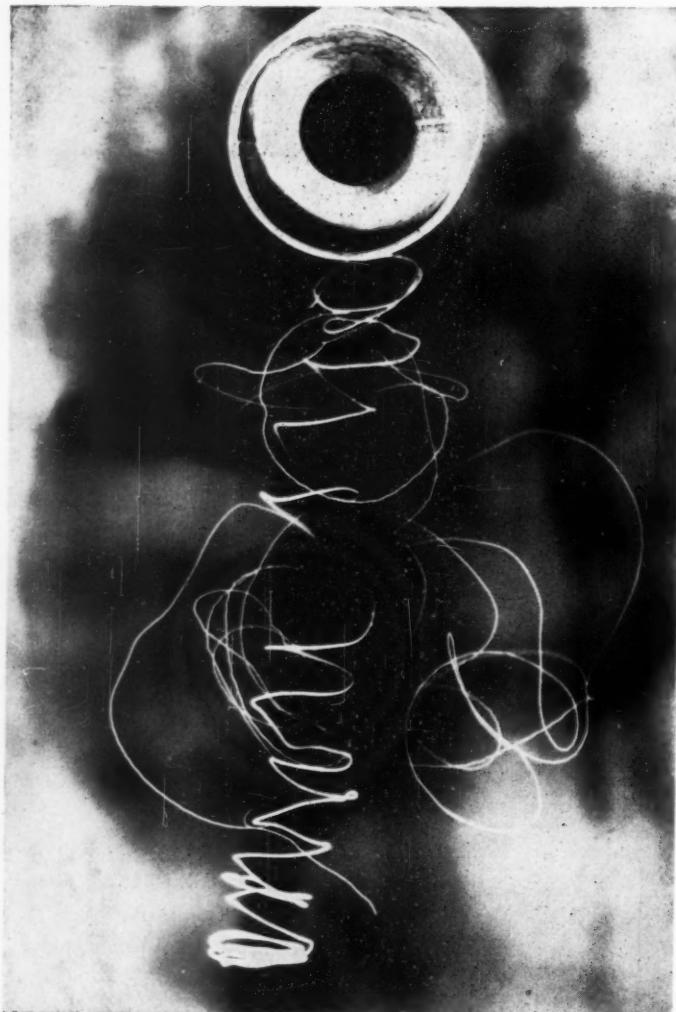
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PHOTOGRAMS

THE infinite possibilities for educating the eye afforded by photography are just beginning to be explored. A phase of expression called the photogram is a marvelous tool for enticing one into a wonderland of new visual experiences.

A photograph is an image produced on light-sensitive paper by means of objects placed between the paper and the light source. The objects can be those that have characteristic shape, like a hand, or without shape, resultant by moving a card during the exposure. Substances of varying degrees of transparency can be used; i.e. glass, cellophane, paper, cloth. Pieces of printed material can be used to produce a poster-like effect. String can be used to suggest outlines. By varying the time exposure, shades of gray can be produced. These will be poster-like or in a delicately graded harmony of tones. Objects can be made to overlap other objects, resulting in a style that is reminiscent of Picasso. You will appreciate quality of line, hard, soft, curved, straight; the direction and counterpoint of line. Work in dark room, later developing the paper.

The medium lacks color, but this is an advantage, for the beginner learns to solve his own problem within the more limited range of tone, line and space fully developed papers can be toned with commercial dyes obtainable at any camera store. ●



PHOTOGRAM BY LOUIS ROSENFIELD:

Consists of several layers of transparent glass, spaced above the photo paper, each layer holding such articles as glass stopper and broken glass.



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BY MICHAEL M. ENGEL

SHE BANKED ON HER REPUTATION: Baroness Lambert de Rothschild, of the French banking family, was a very successful (and talented) portrait painter . . . Marie Bashkirtseff, daughter of a Russian Nobleman, great writer, painter and sculptor, died of the White plague, in 1884, at the age of 24. Her memoirs would make a fabulous novel . . . May Alcott, (Mme Nieriker) sister of authoress Louisa M. Alcott, studied art in Paris, and exhibited in the Paris Salon . . . Fanny Corbeaux (1812-1883) of England also distinguished herself as a biblical scholar. She wrote a learned series on "The Physical Geography of the Exodus."

LADY'S LINCOLN LIKENESS LED LIST: Vinnie Ream Hoxie, (1847-1914) first artist from the State of Wisconsin to gain world renown, won a \$30,000 competition for a statue of Lincoln, which may be seen in the rotunda of the Capitol in Washington. She thus became the first woman to receive an art commission from Congress. She next created a heroic bronze statue of Admiral Farragut.

SIGNS OF THE TIMES: One of Holbein's earliest works was a sign for a pedagogue, representing a schoolroom. It is still preserved in the Museum at Basle . . . Chardin, the great French artist and surgeon, did not disdain to be a barber and hairdresser on the side. He also painted a sign for his father's barber shop (12 feet long by 3 feet high). This early work, though recorded, no longer exists . . . Watteau painted a sign in 1720 for his art dealer, to help advertise the paintings . . . Gersaint-Grecze painted a sign for the great French tobacconist, "der Huron".

COMMERCIAL "FIRSTS": The first automobile advertisement in a national magazine appeared in the March 31, 1900 issue of the Saturday Evening Post. The client: Roach Car Company, with the slogan "Automobiles that give satisfaction." . . . The first advertising agency in America was opened by V. B. Palmer, in 1841 at Philadelphia . . . The first air brush, described "as an atomizer for coloring pictures", was patented by L. L. Curtis in 1881 . . . The first newspaper cartoon in America was the historic, "Join or Die". It was designed by Benjamin Franklin for his own newspaper, "Pennsylvania Gazette," in 1754 . . . The first cartoon school for animated motion pictures was the Hastings School in New York City. It was founded in 1938 . . . Although the discovery of Lithography has been credited to Sennefelder, it was in 1816 that two Frenchmen, Count Lasteyrie and Engelmann of Elsas, introduced the art practically and stirred the interest of serious artists . . . The first ink was manufactured by Thaddeus Davids Ink Co. of New York City, in 1820 . . . The first school for training professional artists' models was officially opened in 1928, at Chicago, Ill. . . . The first lithograph published in America was in 1819, by Boss Otis, the title: "Water Mill". The publication: Analectic Magazine. ●

a potent voice for art teachers . . .

THE N. A. E. A.

A SPECIAL ARTICLE FOR READERS OF DESIGN MAGAZINE, BY THE PRESIDENT OF THE NATIONAL ART EDUCATORS' ASSOCIATION

By

DR. EDWIN ZEIGFELD

THE firm establishment of the National Art Education Association as a strong force in American education has been accomplished and the 1951 convention, being held this month in New York City at the Hotel Statler, is eloquent testimony of this fact. For the first time art educators, on a broadly national basis and in great numbers, are getting together to discuss art education. Other groups from widely geographic areas have met previously, but never with such a broad sense of support or in such large numbers. It means that, at the mid-point of the twentieth century, art education has become mature, responsible, and dynamic.

ART TEACHERS NEED A VOICE

The effects of this development cannot be over-estimated. Art education has long needed a strong national body to speak for it and to work with other educational organizations on matters of policy and strategy. The field has been less strong in the schools because such a group has not existed. It is a testament to the high calibre of art teachers and the vitality of art itself that the field occupies its present position in our schools without a strong national supporting professional association.

The work done during the last half century or more by the regional art education groups and by the national bodies which have been set up has been of greatest importance. In the promotion of art education, the four regional associations—Eastern, Pacific, Southeastern, and Western—have carried the major burden and their records, in every instance, have been remarkable. Although all have operated on broadly effective bases, there are limits to what regional associations can accomplish. The national groups which were set up did pioneer work, but they never managed to secure the broad support among art educators that was necessary for survival.

It is difficult to realize that the present strength of the National Art Education Association has developed within a brief four-year period. It was only in February 1947 that a group of art educators, representing each of the regional associations, met at Atlantic City to discuss the possibilities of merging for national strength. Out of these meetings grew the plans for the NAEA—the drawing up and ratification of the constitution, the inauguration of a national professional program, and the slow but constant growth and development. Two basic decisions of enormous importance were made in this early planning which largely account for the present success of the undertaking. First, the new national body, *the NAEA*, was formed by a merger of the existing, important, and strong regional art associations. Second, the national governing body, *the Council*, was made up largely of representatives from the regional associations. Stated another way, the existing organized professional strength of the field was built upon, and the policy of the

National Association is formulated largely by the representatives of the constituent bodies.

In the four years that have passed since these initial discussions, much has happened. The bonds between the regionals have grown in number and in strength, and art educators—for the first time in the history of the profession—are beginning to think and act in national terms. Membership has practically doubled and a professional program of importance has been instituted. A partial resume of the major accomplishments of the NAEA at this important time would be of interest in demonstrating how far we have moved in the brief period of our existence.

A strong national association of art educators has been established. Art is perhaps the last of the important school subjects to organize on a national basis. The necessity of having national groups to support various school subjects has long been recognized, and with the establishment of the NAEA, this kind of assistance for art education becomes a reality. Increasingly, in the years that follow, the effects of the existence of the National Art Education Association will be manifested in better art education in American schools.

A program of professional projects and undertakings in art education has been instituted. The life blood of any professional group is the programs and projects which it gets under way and which contribute to the support and development of its members—and which guides and directs the work in the schools. Already, the NAEA has gotten underway a conspicuous number of such ventures. The 1951 convention is the most obvious and spectacular of these undertakings. No other meeting of art educators ever held in this country can compare with it in scope or in importance. A journal, "Art Education," has been established and is growing in size and in impressiveness. Started in 1947 as a modest four-page sheet, it has now quadrupled in size and the professional quality of the magazine has more than kept pace with the increase in size. A professional yearbook, "This is Art Education," will be released to all NAEA members at the convention. This, the first of its kind ever published in art education, is another landmark. It is hoped that it will be the first of a series which will exert direction and leadership in art education.

RECENT PROJECTS OF N.A.E.A.

During the past four years the NAEA has cooperated with the American Junior Red Cross on the International School Art Program, a significant venture in the development of international understanding and good will among school children. Continued growth has also characterized this project. Not only are more American adolescents pre-

(please turn to page 22)



MAN OF JUDAH:
granite boulder

american master sculptor

WILLIAM ZORACH

**recent showing at downtown gallery offers
a lesson for those who would create, rather than imitate.**

reviewed by

G. ALAN TURNER



DANCER RESTING:
pink Tennessee marble

In an age when sculptors, more often than not, tend to blow willy-nilly with every breath of the wind known as modern art, William Zorach stands rock-fast. He is the Gibraltar of common sense. Younger wielders of the hammer and chisel will do well to examine his work closely.

Zorach is a modern, but his bold figures are ageless. He has a deep understanding of the humanistic facet of art. A Zorach sculpture concerns itself exclusively with an expression of life. There is no pseudo-daring embodied, no falling into the trap of being "different", a snare which usually leads to art that degenerates into aimless mechanics. Look at the figures reproduced on these pages, representing a good cross-section of his recent one-man showing at *The Downtown Gallery* in New York City. Each statement stresses the dignity and timelessness of both his subject matter and the medium employed. The insensate stone comes alive and warm.

Recently, our American artists have busied themselves with experimentation on new materials. They have attempted to discover and invent easier methods for imparting the necessary three-dimensional quality to their work with metallic alloys. They turn to metal because it can be mechanically poured, stretched, pulled, jerked into shape. And metal seems modern, in keeping with the mechanical progress of our know-how nation. Zorach's current work, however, is directly carved from wood or stone. In these natural media he finds honesty, not novelty.

For subject matter this man turns to life itself. The abstract, merely as an end in itself, does not apparently interest him. His chisel creates a quivering rabbit hewn from granite, a biblical prophet from a common boulder found on a beach in Maine. His work is scarcely pretty; it is simple, homely and forthright.



RECLINING FIGURE:
onyx



ASPIRATION:
white marble

Another problem that so often makes these sculptor take a cropper is this matter of movement. The Greek Classicists knew how to handle movement. Their work was balanced firmly, seldom baroque. There were no spinning forms, perilously perched on one toe. And Zorach's forms too are restful always, in repose. This is sculpture you can live with. It has no clever novelty that will wear thin with the passing of time. Figures by Zorach *sit, recline, relax*: One never has the annoying feeling they are about to run out of the room.

All the works shown on these two pages are new. They have been begun and completed in the past two years. Study them well. They will be studied a thousand years from now, for William Zorach is among the few great sculptors of our Millenium. ●

BIOGRAPHICAL NOTES ON WILLIAM ZORACH: Born in Euburik-Kovno, Russia, February 28, 1887. Studied at Cleveland School of Art, National Academy of Design and abroad in Paris. Is noted as sculptor, but has also achieved distinction as a painter, teacher and lecturer. Author of several books on sculptural technique. Instructor at the Art Students League in New York City, since 1929. Home address: 276 Hicks St., Brooklyn 2, New York.



HEAD OF WOMAN:
Maine granite



BLACK CAT:
porhyritic diabase

THE FUTURE GENERATION:
Botticini marble



MAKE YOUR PAINTING COUNT

behind the scenes in the painting of a cover.

By

REVINGTON ARTHUR

ALL PAINTINGS BY THE AUTHOR

NOTHING is more important to the artist, art student, or art teacher than recognizing the value of a few lines on paper. Here is the beginning of all art. What some line may suggest to the artist may either move him to create a painting of outstanding merit or just another canvas. What the teacher sees in a student's scribble may cause him to be a source of inspiration or simply a colossal bore. Lines or sketches should *never* be underestimated.

While looking through a note book of mine several years ago I came upon a little sketch that I decided to develop. Here were a few lines suggesting a man in a boat with a large tree in the background. It was a rather placid, banal little drawing. Nevertheless it *did have* elements of mood possibilities of dramatic interest. I made another sketch from it. I added some more boats, flattened out the tree in the background. The new shape, like an umbrella, seemed to give depth, to add to the rhythm of the lines and at the same time suggested an unusual place and an unusual situation. This was the start of "*The Meeting*" which is reproduced on this month's cover of DESIGN. The foreground



RAINY SUNDAY.



MAN AT PRAYER.

bothered me at this point. I needed something to draw the spectator's attention to the boats and people I had roughly indicated under a tree. So, I introduced a large cat. He sat placidly, gazing into the picture at what was going on. How I happened to think of a cat I can't really say, except that it was an element that I felt was needed. The first sketch had been so open and calm—perhaps the shape of an animal would help the design and add contrast to the general mood. The painting suddenly had—danger? Mystery? I added the cat and put the sketch aside to consider another day. But I kept thinking about it. The more I thought about it the more it haunted me.

From this provocative beginning, I was compelled to go on. I made a wash drawing of it which was to be a meeting under the tree—a revival meeting? In the wash drawing I added another cat. Suddenly I came to feel that it would be worth making a full scale painting of this sketch. I got very excited about it.

I like to work on several paintings at the same time. I always prepare a number of canvases with three or four thin coats of white lead plus a toned neutral color. Any personal choice goes toward greenish, brownish or reddish hue. Why? It saves a lot of time and what's more important one can realize how the work will eventually look, much sooner than by painting on a "raw" canvas. Then too, the quality of paint immediately becomes interesting if you paint on a base of this type.

PAINTING "THE MEETING"

Here's how I worked on "The Meeting." Besides the usual colors, I like the Mars shades; violet, brown and orange. Manganese violet and the Monstral colors find their way to my palette too. Chromium Oxide Green Opaque is a wonderful color. This brings the number of colors I use up to about twenty. I am convinced that the student should start with almost as many—it leads to experimentation and, even if confusing, it's usually worth the confusion. You will soon learn to appreciate the beauty of a color like *Cadmium Red, deep*, when it is mixed with black and a little white. That is a favorite of mine. It has dramatic impact.

To continue: I covered the whole canvas with fairly thick paint several times, letting each coat dry thoroughly before applying the next. No detail as yet—no boats, people or even the cats. They were added later. The color was kept light, especially the sky, tree and water, for glazing purposes. Then, after the final coat was completely dry, I glazed. That was an intense moment! Would the color show through as I wanted it to? It was a relief to discover it *did*. And then, finally, the detail was added. Here was my finished picture, except for another glaze and some direct painting (like on top of the trees) which was done with a painting knife loaded with white.

GLAZING

For a glaze medium I like the one my friend, Ralph Mayer, suggests in his "Artists Handbook." It consists of 4 parts *damar varnish* (5 lb. cut) . . . 2 parts sun-thickened linseed oil . . . 1 part *Venice Turps*, and 4 parts turps.

"The Meeting" was finished. Then what? About that time a new gallery opened in New York, called The Chinese Gallery. They showed it with the cooperation of the Babcock Gallery. Then it was invited for exhibition in several other places, and in 1948, Milton Avery, Vladimir Janowicz and George H. Hamilton awarded it a prize in the New Haven Paint & Clay Club show. Since then, it has been hanging in a friend's apartment in New York. The original wash drawing, from which my idea crystallized, was

(please turn to page 19)

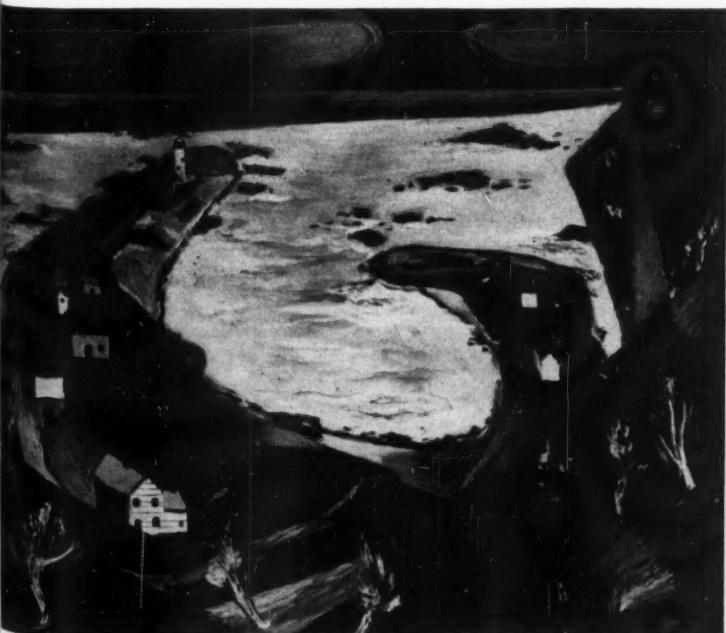


THE APPARITION:

Fenster Collection, Tulsa



THE SMALL CATCH:



WHITE SEA:

evolution of this month's cover painting, "the meeting"

REVINGTON ARTHUR UTILIZES HIS ROUGHS TO THE FULLEST EXTENT, MAKING THEM LITERALLY PAY FOR THEMSELVES

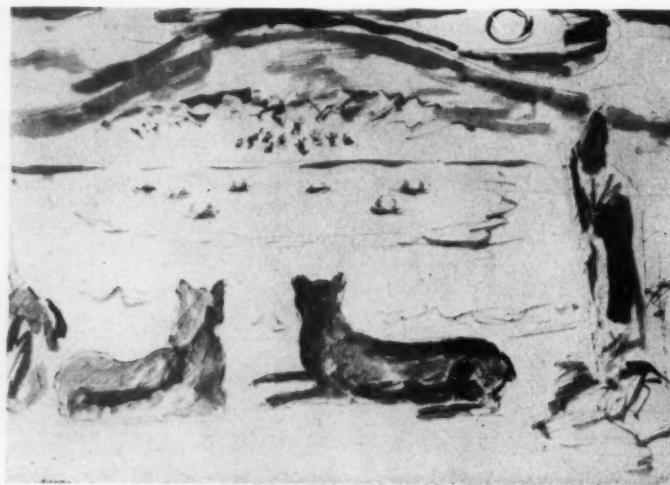
1.



2.



3.



1. From an old page of Arthur's sketchbook came this quick pen and ink scribble of a man in a boat. He found this "too placid and banal" for serious consideration, but something about the composition interested him.

2. More boatmen were added in this later sketch, and then, to add interest to the foreground he inserted "an animal form." The background tree flattened to an umbrellalike dome, with dramatic impact.

3. Finally, the artist saw possibilities in the scribbled sketch, which impelled him to render a wash drawing. In this step, the animal form became a cat and then, for compositional purposes, a second cat was added. This wash drawing was later sold to art collector Sidney Self, and the sale more than paid for all art supplies that went into the large painting.

4. As an oil painting, "The Meeting" was shown at The Chinese Gallery in New York, went on tour, was awarded a prize in the New Haven Paint & Clay Club Show, and now is seen as the coverpiece for this month's issue of DESIGN Magazine. ●

4.



"THE MEETING"

THIS ISSUE

HOW TO PAINT ON CHINA . . . WILLIAM ZORACH, SCULPTOR . . .
HISTORIC EMBROIDERY . . . VOICE OF THE ART TEACHER - THE N.A.E.A.
. . . FURNITURE DESIGNING . . . MAKE YOUR OWN PAINTING PAY
. . . THE 'DARK AGE OF AMERICAN ARCHITECTURE'

BY REVINGTON ARTHUR

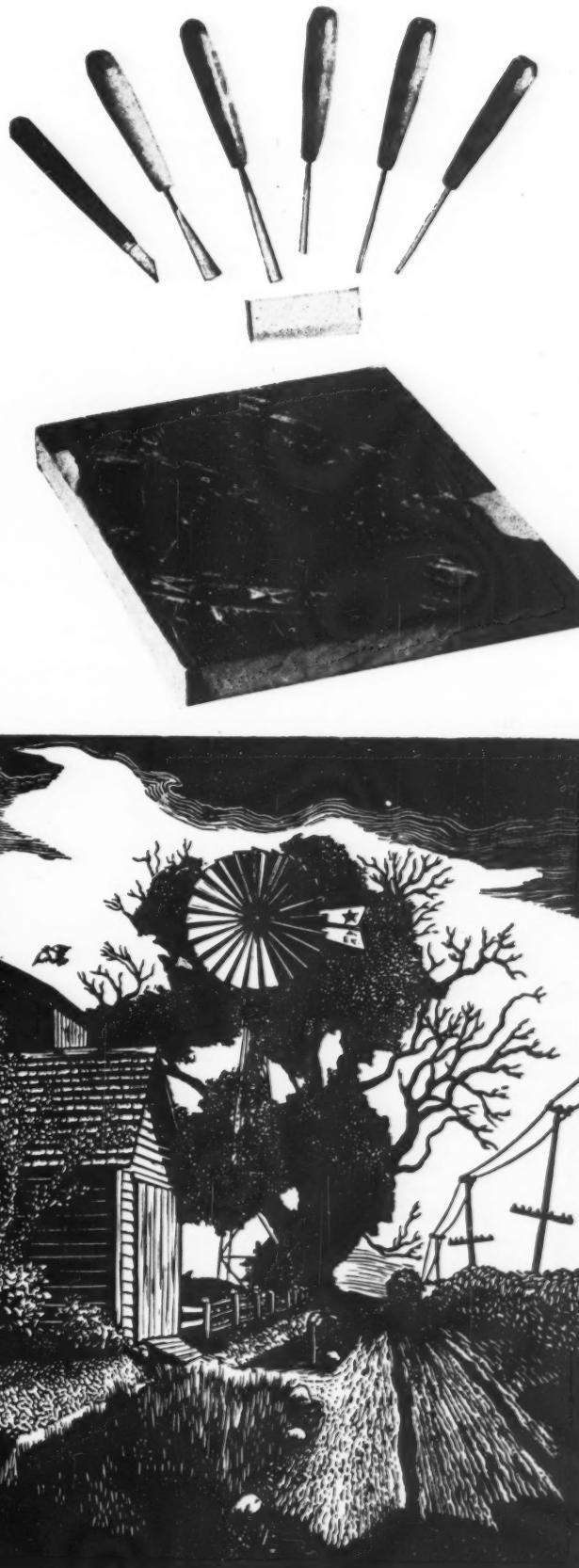
LINOLEUM BLOCKS

No more fertile field can be recommended to the student than the extremely interesting art of linoleum block printing. The materials are available to almost any one. Equipment need not be elaborate.

Valuable experience may be gained from ways of applying ink to the block, application of pressure in printing, and from the use of different qualities of linoleum for the block. Printer's ink comes in many qualities and colors. Yet in all of these the aim should always be to produce a pleasing well designed result with a fine feeling of unity.

PROCEDURE IN CARVING BLOCK

Designing the block is the most important step, for one must be able to foresee what the printed result will be. And if it is for an all over design, the effect of the repeat must be pre-visualized. For this reason it is well to develop the design in charcoal, using a kneaded rubber to draw with, for in a way it stimulates the chiseled strokes and helps to produce the surface textures or movements which are important in this technic. In case of the all over pattern it is well to design several units so that the relation of the repeats may be well studied. It is important here to have the units repeat in such a way that the joint will come in some convenient part of the design and be as little noticed as possible. A careful tracing is made and transferred to the piece of linoleum. Some persons use a thick though easily cut quality unmounted, while most people find it convenient to have it mounted on a wood block one inch high and cut the exact size as shown in the illustration. It is well to indicate in some manner such as pencil line or white tempera paint what parts are to be cut to avoid a disastrous mistake. There should be originality and individuality in cutting, but there is also the other obligation of keeping the character of the original design. Several different kinds of cutting tools have been used; regular wood carving tools, pen-knife, razor blades, or the regular linoleum tools or gouge. The "Tif-lino pens" are inexpensive and very practical but since they are of inferior quality they are much less reliable than regular wood carving tools which may be had in the small size sets. When the block is cut, printer's ink is next rolled on a metal or glass plate by means of a brayer or roller, and the block is inked by passing the loaded brayer over the surface of the block in several directions. It is important to secure printer's ink which is suitable in weight and for this purpose one should consult an experienced person or a printer who understands the problem involved. No thinking should be necessary. The mechanical process of printing the blocks may be learned through experimentation by anyone. For all practical purposes it seems best to have a pad of newspapers arranged smoothly over a very flat floor or other surface. Over this pad of newspapers is placed the paper or fabric which is to be printed. In the case of printing an all over design on a fabric it is important to have it tacked down securely. Inexpensive material may be used but textiles which have an interesting surface are preferable to those with a slick finish. Muslin is a very satisfactory material for beginners to use. •



FARMHOUSE:

by Sheffield Kazy

the dark age

OF AMERICAN ARCHITECTURE

#1 IN A SERIES OF ARTICLES

By

RALPH M. PEARSON



JEFFERSON MEMORIAL: . . . An outrageous disregard for this gentleman's credo of life.

EDITOR'S NOTE: This is the first of a series of articles on American architecture, by Mr. Pearson. Subsequent material will discuss the Twilight, or Transitional period, and the Coming of Cultural Maturity. The articles are a portion of the author's forthcoming book: "The Artist-Designer of Things We Use." •

"Any man's art is dishonored by imitation. Any nation's life is dishonored by seizing a formula instead of perceiving principles."

Frank Lloyd Wright

T was pioneering Louis Sullivan who, back in the 1880's, said: "Architecture is dead. Let us therefore lightly dance upon its grave, strewing roses as we glide." The life principle, the living art, he meant, was dead; only the shell remained. It was the shell that was then being honored, that was taught to students in schools, that was bought and used by people in private and public buildings. The Beaux Arts school of super-draughtsmanship, with its skilled copying of classic styles, was accepted as a sort of florid and unconscious monument to the death of man's creative spirit. This spirit had once infused life into his various housings. By "life" we mean the kind of honest rightness which grew out of meeting his own functional needs in his own way and creating the embellishments of beauty in proportion, style and ornament as his own indigenous expression. Copying, by its very nature, is a confession of fear or inability to be honest and natural. Always, it is the mark of decadence, the dying out of creative spirit, the escape to safety, the pretension to an unearned dignity borrowed from a respectable past. Man's architecture is the first of his

productions to announce the state of his cultural health.

The urge for creation is in man. It has survived all adversities during some 20,000 years of history. It is still in him as part of his great inheritance and will always so remain. To use his creative powers is the *natural* way.

. . . AND THEN, THE DARK AGE CAME

A dark age is one of negation, escape from responsibility, surrender to expediency (or the sure and easy way), of lack of confidence in the self. It welcomes a "seizing of formulas." It is an acquired blindness which fails to see principles. Its password is *imitation*. It is a state of arrested development and somnambulism. If continued over too long a time, it would mean the death of any culture. Fortunately, Man has always awakened from his dark ages in time to save his soul. Spirit revolts, revives its powers and carries on. A *renaissance* turns the page of history.

We in this country have had our dark age. We have floundered into a semi-awakening. We have found ourselves and today are carrying on.

It was natural for a young and lusty nation of pioneers, after conquering the wilderness and reaching a civilized state to imitate its mother, Europe, in architecture and furnishings. The Colonial was English-derived. But it was modified, at least, and built into the native life of America. By the end of the 18th Century we should have absorbed our English influence and begun, as adolescents, to practice self-reliance. Instead, by the end of the first quarter of the 19th Century, we switched our adulation to ancient Greece and began the "Greek Revival," to which we were destined to cling tenaciously with the close-hugging grip of childish fear for a full hundred years—even up to 1934 and the culmination of the Supreme Court Building in Washington. In the late 19th Century, imitators turned to Gothic cathedrals, first as a source of carbon copying in our churches and university buildings, then, incredible of all incredibles, in skyscraper office buildings. The Woolworth and New York Life Insurance Buildings in New York and the Tribune Tower in Chicago (as late as 1925), probably ended this utter absurdity in business masquerade. But not yet is it ended in our halls of religion and learning.

What do the imitation Gothic buildings of our universities say to the young men and women who live for four years in their cloistered aisles? They say "Culture comes from studying the past and borrowing from it. We should revere the achievements of our ancestors and look backward, ever backward, for inspiration." The implication of this subtle influence is plain: acknowledged standards of excellence in art have been set for us by the past; we should be humble before their greatness; our part should be to honor and imitate and, perhaps in some glorious future, to excel.

For a church, no doubt, an imitation Gothic cathedral

provides an atmosphere of awe and reverence which infuses the worship of God with dignity and grandeur. And it is easier to borrow that atmosphere than to create it in our own right. The masquerade involved in borrowing a cultural setting that is not our own, the false front so presented to man and God, is overlooked.

FIRST WE COPIED THE GREEK . . .

It will come as a shock to many people to hear the Supreme Court Building, the Lincoln and the Jefferson Memorials pilloried as being supreme evidences of our architectural Dark Age. Yet, if a dark age is a period in which ignorance and fear have blotted out the individuality of a nation and substituted a philosophy of escape and pretension to unearned merits—to a cultural Big Lie, in blunter words, then these temples of masquerade do furnish exactly that evidence.

The vast home of our Supreme Court does not "adapt" Greek architecture; it lifts the externals of Greek temple design in toto and transports them intact from the Athens of 2500 years ago. Only, now it is draped over the steel frame of a modern office building. It then ignores intelligent sculptural design (Greek sculpture during the Golden Age was designed form that harmonized with designed architecture) and prostitutes the art it copies. It imposes marble replicas of contemporary notables into the pediments which, in the original temples, were reserved exclusively for the pure art of sculpture. On the Supreme Court pediment everyone gets into the act. Even the sculptor and the architect's figures are chiseled in place. On these two counts this monument to the supreme in law, and presumably in

human intelligence, sinks to the lowest level of a decadent period; its flight from creative responsibility is complete.

In 1935, when this architectural atrocity was finally finished, Mr. Justice Stone stood outside and murmured, "We ought to ride over on elephants." Another justice commented in reply: "I wonder if we'll look like nine black beetles in the Temple of Karnak."

The architect of the "Mausoleum of Justice," as it has been called, was Cass Gilbert. The sculptors were Robert Aitken and Herman A. McNeil, both reared in the naturalistic school. On the Building Commission were Chief Justices Taft and Hughes, Elihu Root, Associate Justice Van Devanter, Senator Reed and the capitol architect, David Lynn. These are the men directly responsible for the postponement of the inevitable break with the unfortunate tradition of copying classic architecture in our public buildings. Behind them, of course, are the people themselves, long trained to accept this miscarriage of architectural affection.

. . . AND THEN THE ROMAN

The Jefferson Memorial copies the Roman Pantheon. And this, in honor of an independent, trail-blazing President who said of himself, "I was bold in the pursuit of knowledge, never fearing to follow truth and reason to whatever results they led and bearding every authority which stood in the way." Our architectural memorial to Jefferson violated his creed. We feared to bearded the authority of ancient Rome.

And there is Abe Lincoln, the rail-splitter-President, the man of the American people, sitting in his little Greek temple for all to see and be shocked by the glaring incon-

(please turn to page 22)



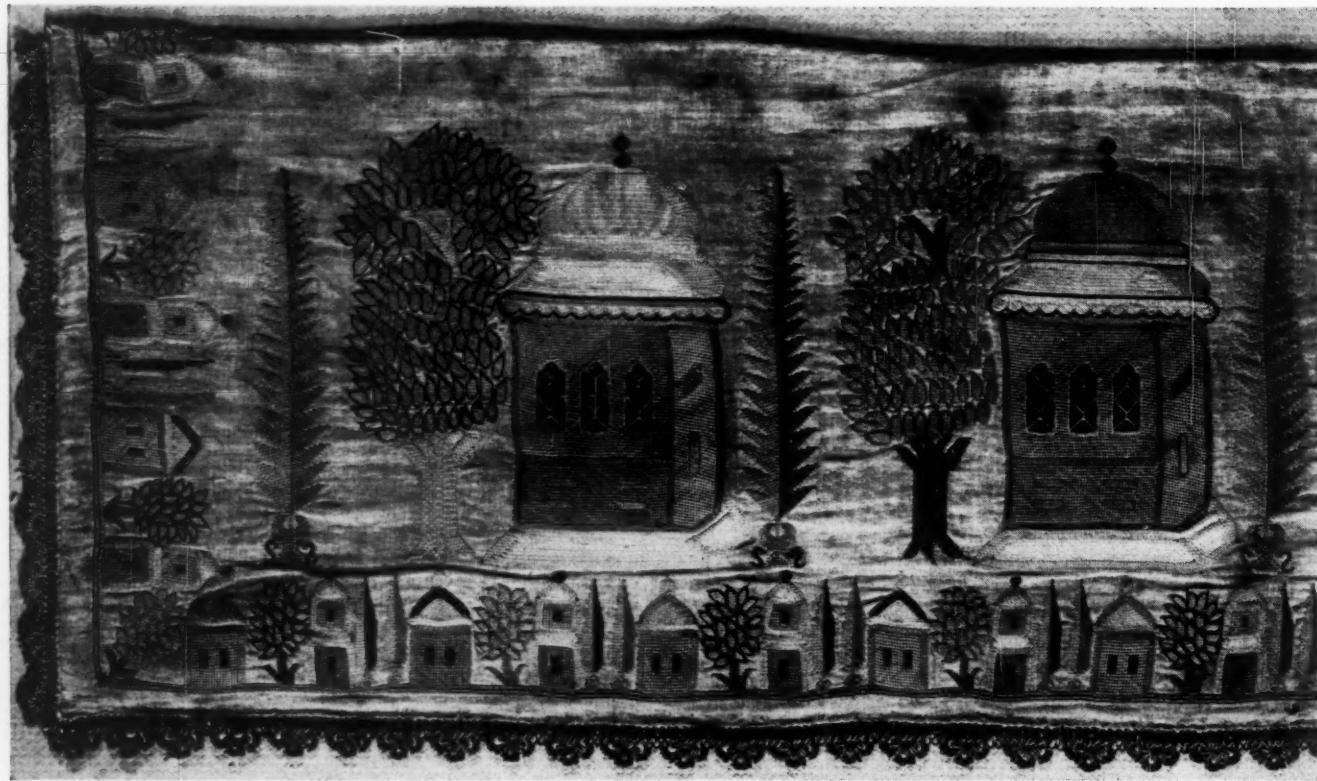
SUPREME COURT BUILDING: . . . Even as late as 1934, America sought refuge in imitation of Ancient Greece.

the distinguished art of

TURKISH AND GREEK EMBROIDERY

BY

MARGARET GENTLES



Detail of a towel end. Embroidered design of Kiosk and trees is in colored silk threads on cotton.

HERE is a reviving interest today in the old and fascinating art of needlework. In the past decade embroidery exhibitions have increased in number and several popular new books on how to embroider have been published. The large crowds attracted by Queen Mary's carpet, in this country as well as in London, clearly indicate this gentle art has been aroused. Nevertheless, the trend is now away from traditional subjects, to a realism and originality of design. Embroiderers, therefore, will be keenly interested in the magnificent Turkish and Greek Island embroidery collection of Burton Y. Berry, now in process of presentation to the Art Institute of Chicago. This collection was assembled by Mr. Berry during the many years he was engaged in diplomatic service in Turkey and Greece. The embroideries are rich in color with an inventiveness of design appealing to all lovers of fine needlework.

Turkish and Greek Island embroideries can be divided roughly into two groups: those made for the decoration of homes and, in Turkey, for palaces and religious edifices, and those made to be worn or used by individuals. The

first group includes wall hangings, bedspreads, curtains, sheets, prayer rugs, carpets, covers for pillows, divans and sundry other household furnishings. The embroideries in the second group are for personal use and ceremonies. Turkish towels were used for many purposes, such as table napkins, as ceremonial towels for distinguished guests to wipe their hands on after eating, as wrappers for precious objects or as head coverings. The ceremonial use of an embroidered towel is a Turkish heritage from Byzantine times, when, on festival days, the Emperor threw from his Imperial box the towel which served as a signal for the races to start.

The Sultan often gave towels as a sign of favor. Throughout the Greek Islands and Turkey, embroidery was usually worked with silk thread and, with the exception of some of the later Turkish towels, on hand-loomed linen. In the eighteenth century there appeared another cloth woven with very fine cotton thread, that gave the appearance of gauze. Upon this toweling, some of the most elaborate work of the period was embroidered, enriched with

MATERIAL PRESENTED BY COURTESY OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO
From the Burton Y. Berry Collection

gold thread. A certain amount of work was done on linen mixed with silk, particularly on the sides or at the ends of the towel, and sometimes a pattern was worked into the body of the plain material. More ornate weaves appeared in the nineteenth century and the simple linen or cotton toweling generally disappeared. It was during this time that the well known Turkish bath toweling of looped woven cotton material became popular.

Formerly, Greek girls were taught by their mothers as soon as they were able to hold a needle, to embroider bed linen and frocks for their dowry. They would also have to embroider a curtain for the bed, a pair of valances and at least two pillow cases. As they copied their mothers' work, the tradition was carried on with little change in style. Each group of islands has distinctive patterns and types of embroidery and it is only when intermarriage occurs between different groups that one finds an intermingling of local designs.

Since many countries are famous for beautiful needlework one should not be surprised to learn that certain stitches are common to several countries in certain periods, as are the designs and color schemes employed. That the same stitch appears in widely separated countries might be explained by the gifts of returning travelers. More often the similarity of stitches was due to a definite effect being needed and the stitch was created rather than copied from an imported piece. Strictly speaking, there is not a great number of variations in the exact method of working the fundamental ones. In the East, where pure, brilliant colors are popular, a smaller number of stitches is required for the general effect than in other countries where a greater variety of stitching is combined with little or rather subdued coloring. Similar stitches appear on both the Turkish and Greek Island embroideries. Those used most effectively are the darning, double darning, double running, chain, pulled, herringbone, tent, stem and the satin stitch, known in Turkey as the embroiderer's stitch.

Due to the Moslem interdiction against the reproduction of human figures and animal life, the designs appearing on Turkish embroideries are usually based on floral patterns although one also sees garden scenes, architectural motifs, Arabic inscriptions, daggers and ewers. On the other hand, the Greek Island designs portray figures, animals, birds, flowers, ewers and geometrical patterns based on leaf and star motifs.

The Berry Collection of Greek Island and Turkish embroideries is one of the great collections in the world. Characteristic examples have been assembled from Yannina, the Dodecanese, the Cyclades and the Ionian Islands. The Turkish wall hangings of the seventeenth century, made in imitation of the earlier woven silks and velvets, are a superb group, enough in themselves to make this collection justly famous. ●

Detail of seventeenth century bedspread from Ionian Islands. Wide border design of wedding group embroidered in colored silk threads on linen.



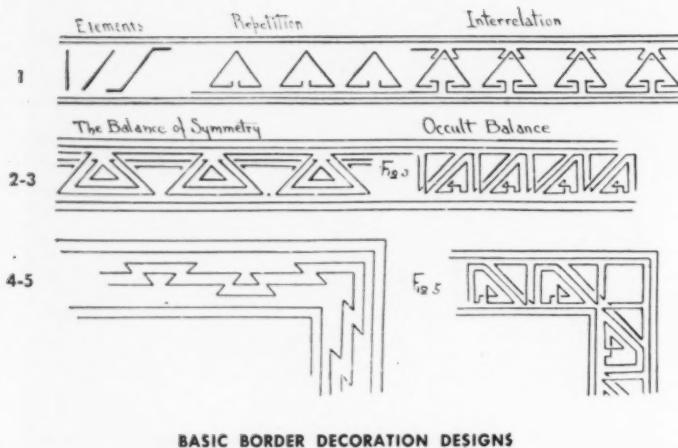
Detail of sixteenth century Turkish silk and gold brocade panel. Bold patterns such as this had a tremendous influence on embroidery designs for hangings and bed covers.



Detail of Turkish seventeenth century wall hanging. The hanging is embroidered on linen in a variety of softly colored silk threads in imitation of the rich patterns of a woven silk or velvet.

the practical art of

CHINA PAINTING



an initial lesson on decorating porcelain . . . america's oldest art

from notes compiled by

HENRIETTA BARCLAY PAIST

"Design and Decoration of Porcelain"

CHINA decorating has been called the "Cinderella of Art". Although the first ceramic art form to be introduced in America, it is one of the last to earn recognition among University art schools. "Too pretty to be taken seriously," sniffs one critic. But the thousands of serious artists who consider china decorating an exacting medium apparently think differently.

In Europe, china painting is looked upon as a natural outgrowth of the Industrial Art of the people. In America we are too much inclined to regard Art as meaning only *Pictorial Art*. Everything else is a "hobby" or "just a craft." It is the purpose of this article to correct that erroneous impression. China decoration embodies skillful application of good design, steady nerves and technical skill beyond the means of many brush wielders. It is a respected art. Its canvas is made of china; there the difference ends.

THE BASIC TOOLS

How does one paint on porcelain? Before you pick up your brush and dip it into pigment, you have much preliminary planning to do. Let's take up this matter of borders along the plate or tile. They aren't incidental—they are the most important basic step. You must impart the twin qualities of rhythm and balance to your work, and here is where you begin. *Form* is primary. Never overload your design with excess ornamentation. The design must be intelligently related to the object's purpose. Who would eat from a plate covered with garish, unappetizing objects? As a piece of dinnerware serves a utilitarian purpose as well as being decorative, plan your border design to serve as an integral portion of the finished art.

The commonest mistake indulged by beginners (and even by long-time china painters!) is lack of restraint. As in any form of true art, composition is all-important. You are usually working on a circular surface, or one that is rectangular. On such a surface, having three dimensions, there is no start or finish to your design. The painting must be flowing, without conscious beginning or end.

Even later, when you work on vases for example, you must always keep in mind that your painting must keep going around and around in a fluid, rhythmic manner.

You will want to sketch your designs and rework them before they are actually begun upon the surface of your object. To perform exercises of this nature, you will need the following materials:

Drawing board . . . tacks . . . tracing paper . . . cross-ruled graph sheet . . . Japanese water color paper . . . waterproof India ink . . . an HB pencil . . . pan of charcoal grey paint . . . soft eraser . . . plate divider . . . small compass, and two brushes—a #2 for lines and a #7 for applying washes.

With these you can make your sketches, trace the design onto the working surface and then apply tones of wash. Later, when you have experimented in monochromatic fashion, you can substitute colored paints for wash. In future issues of DESIGN we will discuss the advanced techniques of painting in full color on china. In this initial article, we will first perform an exercise that will equip you to become a serious china decorator.

AN EXERCISE IN RHYTHM FOR CHINA PAINTERS

Rhythm may be illustrated in the following manner. We will begin by repeating a line motif to produce a border design. While doing this we will also demonstrate the two major types of *balance* so important for success in china decoration.

The first type of border decoration a novice should attempt is angular. We will use only the lines of the right angle triangle (perpendicular, horizontal and oblique). Mere *repetition* does not make a design. Variety of movement is necessary if we are to have interest, and the china painter must always keep in mind the factor of *inter-relation*—mutual dependence of the forms painted. Group your lines to have a dominant mass. The spaces between these masses will serve as the background.

Examine the illustration on this page. Figures #1 and #2 indicate a balance of symmetry. The attraction for the viewer is equal on both sides of an imaginary vertical axis. This is a restful type of balanced design. It is dignified and strong. A basic axiom: *equal-sized masses have less movement than unequal-sized masses*.

(please turn to page 19)

MAKE YOUR PAINTING COUNT:*(continued from page 11)*

sold to the collector, Mr. Sidney Self, last May. And that brings up another point—the importance of keeping your sketches and drawings. The sale of the wash drawing paid for the materials and canvas used in the painting. How would I paint "The Meeting" to-day? Abstract? Representative? I don't know. I do know that I tried a large version of it soon after I finished the original, but this one didn't get *anywhere*. I kept changing it around—completely changed the conception of it and ended up with "The Small Catch" which was shown in the 1947 "Painting in the U. S." show at the Carnegie.

"How can I get my work exhibited?" and "How can I make a living in art?" are the questions most frequently asked by the students at the Chautauqua Art Center, where I instruct. Unless you are very lucky and get a teaching job, (a circumstance which is becoming increasingly difficult, due to a drop in student enrollment) I suggest you try to make a place for yourself in your home town. It *has* been done and can be done again. The best example I know of personally is the Silvermine Guild of Artists in Norwalk, Connecticut. Here, some painters and sculptors bought a barn with a mortgage on it, some twenty-five years ago. It is now one of the finest Art Centers in the Country. An exhibition center, it also has a school. Thirteen artists are employed by the Guild to teach the various classes. All this from a very humble beginning! Couldn't something be started in a small way in your own community?

Let's face it. There are a great number of artists working to-day. There are thousands of students. All want to live and have New York shows. There are relatively few galleries. What to do? I think it far better to gain the support of one's home town before starting out for "greener" fields. A great deal can be done at home by getting the help of the local newspaper and radio. More help than by living in Greenwich Village, I suspect. Certainly more toward earning a living! Of course the student should send to all regional shows and the nationals if he can afford it.

SOME TIPS TO THE ENTHUSIASTIC

If you *do* seek a New York Gallery, look for one that shows your type of work. I think you stand a better chance with a new place looking for new talent. Be prepared to pay for your 'ads' and catalog. Don't make extravagant claims to the dealer as to how much you can sell... conversely, *don't* say you don't care how much he sells... that all you want is a show. Remember, the dealer must live too. Don't be ashamed to sell to your friends. If the great moment *comes* and you have a show, don't forget to tell the editor of your hometown newspaper about it. (You will probably have to write the story yourself). And don't forget to send out all the catalogs you can to other potential exhibitors and customers. ●

**ART OF CHINA PAINTING:***(continued from page 18)*

Now look at Figure #3. This is called "Occult" balance—one in which the components are unequal, but are so arranged as to still maintain a clear sense of balance.

Now you are ready to actually try your hand at creating these basic border designs, which will serve as a spring-board from which your imagination can take off in new directions.

Try sketching designs similar to those illustrated. After some practice, try turning the corners and continuing your design at right angles. You will have to do this often when working on a three dimensional surface. Figures #4 and #5 show you how to do this. In our next exercise on the painting of porcelain, we will go a step further along the way. ●

back issues of KERAMIC STUDIO

THE most famous magazine for china painters and ceramists ever published in this country! A limited number of rare copies offered to readers of DESIGN. Deluxe size. Some are dusted by time, but are in excellent condition. Many are more than forty years old. The subject matter is unchanging—as useful today as it was at the turn of the century.

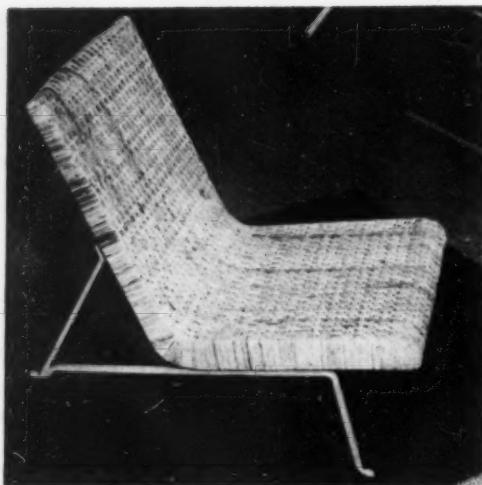
**COLLECTOR'S SPECIAL!**

Exquisitely illustrated articles on china painting by Henrietta Barclay Paist, G. H. Clarke, Ida Ferris and other leaders in the field at that time. Many full color illustrations. Covers flower painting, border designing, porcelain techniques, kiln procedures, precious metal work, ceramic teaching methods, and allied fields. While the available issues date from as far back as 1900, through 1922, copies are offered on a "first come first served" basis, and no specific dates can be guaranteed. (Please do not request by date.) All copies are guaranteed to be true collector's items, reflecting the high quality in ceramic and china painting work of the early 20th Century.

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Wicker "fireside" chair is simple and clean. The base is of pewter-colored metal. Designed by John E. Salterini.

MODERN DESIGN IN FURNISHINGS

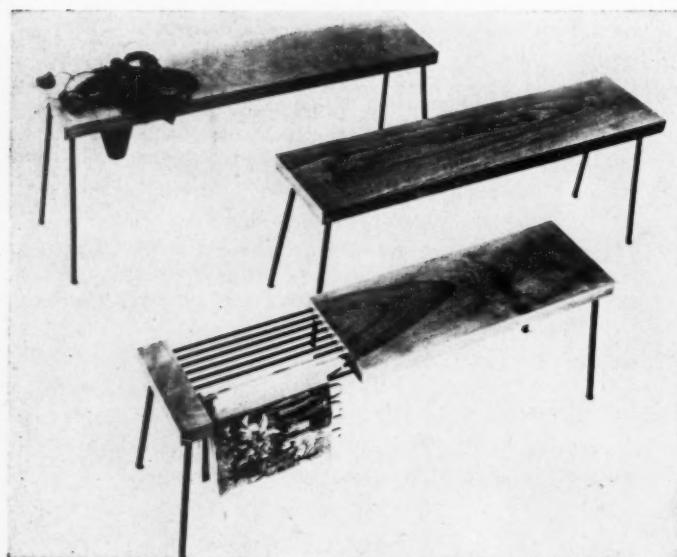
**the best in contemporary home
furnishing designs are now
in a mammoth chicago exhibit**

RESIDENTS of the Chicago area will find the mammoth exhibition of "Good Design in Home Furnishings" well worth the trip down to the Merchandise Mart. Jointly sponsored by the Mart and Museum of Modern Art, the second annual show is scheduled for a full year and covers all branches of interior decor.

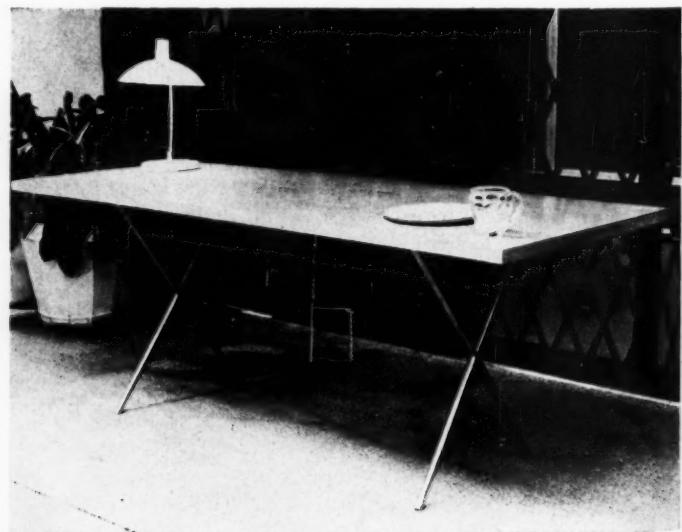
The show is strictly contemporary—and functional. Director Edgar Kaufman, Jr. has assembled the cream of the 1950-51 crop in a display of vital interest to artists, decorators, illustrators and architects. DESIGN, believing that you can't draw and paint scenes of contemporary life if you haven't had an advance peek at what will be the "New Look" in home furnishings, presents brief glimpses of the furniture portion of the show's contents. This is merely

to whet your appetite. There are hours of pleasurable looking ahead of you and you will undoubtedly come away from the 1951 "Good Design" exhibition with valuable, useful information.

Furniture plays a major role in this year's show. All pieces were selected from among the offerings now on the retail market. The tables, chairs and knock-down pieces (for home assembly) are highly individualized. Prices range from low cost to luxury level. A number of tables were created from simple beginnings like an unfinished door. It is not our purpose to suggest that the reader duplicate these furnishings in his own workshop; however, you will find many designs whose functional simplicity should serve as a source of inspiration in creating your own objects. Three of these are reproduced on this page. •



The top bench is of birch 48" long and 21" high. A metallic flower receptacle has been inserted in a cutaway slot. The middle table is similar, without the holder. The lower table has metal bars inserted as a magazine holder. Designed by David Wurster.



This table's oak top was originally intended as a door, but by adding chrome, crossed legs, it becomes a highly functional living room piece. Objects on table are a swivel lamp (Harry Handler), cocktail tray of enamel-on-copper (H. Elberg), and beer mug.

GOING AROUND in art CIRCLES

A DEPARTMENT OF NEWS AND EXHIBITIONS FROM THE ART CAPITOL OF AMERICA

CONDUCTED BY FLORENCE LEWISON

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RUBENS' NUDES STILL SHOCK THE UNWARY

THE impact of RUBENS' paintings is like a shot of adrenalin to one's art-weary arteries. Almost everything contemporary in the art marts nearby to the Wildenstein Galleries seems to wither to dust by contrast. Of course, there will always be those who really know a great deal about art, who just can't take a fellow like Rubens to heart; and I think I know why. I have a sneaking suspicion that if you scratch them a bit, you'll find a deeply-imbedded puritanism that makes them squeamish at the sight of so much voluptuous color and movement. Admittedly, the luscious, swelling forms and unrestrained sensuousness in Rubens' figures are so staggering that the less lusty-natured recoil in terror. Even harder admirers are bound to be overcome by this turbulent sensation on so vast a scale.

Yet, this master's greatness doesn't hinge on physical robustness alone. For those who cannot digest his views on the human form, there are his masterful drawings to take stock of. In several small sketches for larger works he reveals exquisite facility. The artist knew the human body and glorified it to the hilt. There are also his compositions to contemplate—probably unequalled for their grandiose scope. Here we find technical assurance in every stroke, every detail of the concept.

Among the 35 paintings shown (26 are on public view for the first time) only occasionally can he be said to lapse into esthetic vapidly. And while we cannot honestly attribute to him the profundity of, let us say, Rembrandt, his portraits do possess an intelligent vitality and his nudes are inspired by a healthy sensuality that always bears the stamp of dignity.

COLORFUL BLACK & WHITES

Few all black and white exhibitions are exceptionally satisfying, except perhaps, to the print collector. So, when a show of this kind does appear and holds particular interest, we are pleased to report it. During March, the 44th Street Gallery presented 36 lithographs by Julien Alberts, a New York artist who invests his work with the tonal quality of painting. With painstaking handling of his medium, he creates varied textural effects. Though his drawing is rather uneven, highly personal and atmospheric themes sensitize the work immeasurably, and an almost limitless imagination permits him to run the gamut of fantasy from sheer whimsy to Freudian imagery which borders on unadulterated surrealism. Representing a span of fifteen years, this exhibition clearly indicates the consistent growth of a young artist whose next show should be eagerly awaited.

EXPRESSIONISM AT VAN DIEMEN LILIENFELD

A small, but significant, exhibition opened on 57th Street this week, which should stimulate many to look deeper into this modern art form of Expressionism. The term, familiar though it is, represents a phase of painting that, unfortunately, meant different

things to the different artists who worked under its banner.

Unlike the Impressionists and Post-Impressionists (who were concerned primarily with the chemistry of color, its relation to light, etc.) the Expressionists were chiefly bent upon weaning themselves from the academic formula of their day, by simplification of line and pattern and preoccupation with texture of pigment, even to the detriment of pure color. The results varied with the artist and not in all instances were the transitions esthetically successful. So, we find in this exhibition some thirty pieces by artists who are readily identified with the Expressionist movement in Germany. There are excellent examples, as well as some which just didn't 'come off.' Among the important works are two major canvases by Max Pechstein: "The Red Turban" and "Still Life", (the latter is a beautifully organized work with the solidity of a Cezanne), Karl Hofer's strong, well-modelled "Girl with Turban," Campendonck's colorful, decorative "Deer in Snow" and Kokoschka's sketchy, yet powerful "Portrait of a Lady." These men contributed the major portion of a viewpoint that heartily influenced the mod-

ern realist school of painting. Shows such as this are a 'must' for one's art education.

PRECISION BY AWARD WINNER

How an artist can achieve a strong emotional quality despite a definite hardness of drawing represents quite a trick. But there is nothing 'tricky' in the paintings at the Ganso Gallery by Savo Radulovic, recently returned from Italy where he worked on a Fulbright Award. His are seriously planned pictures, carefully executed by an experienced eye and able technique. Radulovic's style is arresting. There is an unbending ruggedness, reminiscent of frescoes of the Byzantine and early Italian schools. Figures emerging from stalagmite-like designs are expressive of suffering or fatigue. Though a certain stiffness characterizes his humans (even in relaxed themes such as "Home Front-Italy") his subjects are powerful and moving. In the canvas, "The Anchor", the artist proves his ability to infuse so simple an object with a strength and forcefulness completely integrated with good design and rich color. It is a show that commands respect. ●



GODDESS HYGEIA: Rubens
At the Wildenstein Galleries

(continued from page 15)

sistency. Poor Abe. One can imagine how the Lincoln humor would have indulged itself at so ludicrous a fate.

Then, in Chicago, they even have a Greek temple to grace the sports stadium of Soldier Field. And a Greek temple museum. And a Medinah Temple as a club where wealthy businessmen can escape their sordid lives to bask in the glorious old arts of Turkey and Arabia.

Escape from the big, bad world to the safety of a comfortable haven. Fear. Cultural immaturity and its resulting insecurity. Divorce from the creative art experience. Hero worship of an ancient glory, the actual nature of which is not understood. Respectability. Conformity to vulgar, average taste. Poverty of the spirit amidst material abundance. These are the causes and the ingredients of our pathetic retreat into the world of make believe.

How did we get this way? Why did the most brilliant minds in the country approve the debacle? Then . . . what stimulated the long-delayed break with the copying philosophy? And, how can we unloose the grip of imitation in those fields where it still holds sway? These are profound questions. I hope to answer them in detail and with supporting evidence in future articles. ●

THE N.A.E.A.:

(continued from page 7)

paring work to send to other countries than previously, but children in foreign lands are increasingly sending their products here to be seen and enjoyed by Americans. The exhibit, "Growth Through Art," prepared for the Mid-Century White House Conference on Children and Youth, is another important professional venture and it is on view at the New York convention. Very shortly, this exhibit will be available for use by other organizations and is already in great demand.

Relationships with other educational groups have been established. The increasing number of requests from other educational groups to work with them on a variety of undertakings is clear evidence that art education is becoming effective on a national level. Representatives of NAEA have attended a number of conferences called by the U. S. Office of Education, several on leadership in elementary education, several concerned with the arts in the total school program. NAEA has worked with the members of its sister organization, The Music Educators National Conference, holding meetings on problems of a professional nature. The National Education Association has called upon NAEA to send representatives to regional meetings and workshops concerned with such problems as teacher training and accreditation. Articles on art education now appear in the NEA Journal.

Morale in art education has been raised. The last five years have been favorable ones for art education. There has been an upsurge of interest in art which has been wonderfully heartening. This has undoubtedly affected the success of the NAEA. At the same time, the growth of the national association has favorably affected the morale and outlook of all art educators. The eminence of NAEA as an effective national spokesman has had a highly stimulating effect on all its members and they have felt the importance, vitality, and potentiality of the new association.

The purpose of NAEA is to make the essential and basic values of art education available to all American youth.

Formula fact & fable

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By JOHN J. NEWMAN

Mr. Newman is one of the country's outstanding authorities on painting techniques and art materials. Readers are invited to present their problems to this column. Write: John J. Newman, 333 W. 26th St., N. Y. 1, N. Y.

Mr. S. B. of N. Y.:

CAN ALIZARIN CRIMSON BE USED FOR AN UNDERPAINTING?

● Yes, if it is used as a scumble to lay in the forms, or, if it is washed on very thin with turpentine and then allowed to dry thoroughly before beginning the overpainting.

Mr. J. H. of Bloomfield, N. J. asks:

SHOULD ALL PICTURES BE VARNISHED?

● Oil paintings should be varnished to prevent dust and grime from becoming embedded in the paint film. A newly painted picture should be protected with retouch varnish as soon as it is dry enough to allow a varnish-charged brush to go over it without lifting or disturbing the paint film. Damar and Mastic varnishes are applied when the painting is over a year old; and Copal is used when the painting is over five years old.

Mr. J. L. of Baltimore, Md.

WHAT COLORS DIDN'T THE OLD MASTERS HAVE?

● Assuming that the old masters ceased to do business as of January 1, 1700, they did not have: alizarin crimson (made from Dihydro Anthraquinone), zinc white, titanium white, viridian, the red and yellow cadmiums, the phthaloxyanines, Hansa yellows, Mars colors, Prussian blue, cobalt blue, cerulean blue, manganese blue, barium yellow, and artificial ultramarine.

Miss A. V. C. from Brooklyn, N. Y.

IS THERE A WATER COLOR THAT WILL ADHERE TO ALUMINUM FOIL?

● Yes. Grumbacher "Cel-tested" colors.

Mr. I. T. from Columbia, S. C.

DO I HAVE TO USE A SPECIAL PAINT FOR PAINTING ON GLASS?

● You may use oil colors, enamels and lacquers, but be sure the glass surface is free of grease.

Through the wholehearted support, the energy and vision of art educators, we are working effectively toward the achievement of this objective. With the cooperation of all art educators, our objective is certain to become a reality. ●

EDITOR'S NOTE: Readers of DESIGN are invited to contact Dr. I. L. defrancesco, N.A.E.A. Secretary, State Teachers College, Kutztown, Pa. for additional information about the N.A.E.A.



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painted by fred steffen



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illustration by barbara schwinn



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